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ABSTRACT

This paper presents a rationale for using popular music in the classroom and provides suggestions for teaching popular music lyrics in the poetry class. The question of whether pop music is an end in itself or a means to understanding traditional literature is also addressed. It is suggested that the teaching of the poetry of rock can be accomplished without neglecting the poetry of poetry, and that teachers can move from pop music to profound music without leaving a negative impression of pop art forms. Suggestions for instructional materials are included and several different approaches to teaching pop music lyrics are presented. (RB)

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TEACHING POP SONGS: REFLECTIONS AND RECOMMENDATIONS

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Like many of my generation, I discovered the delights of poetry and the verbal pleasures of popular music almost simultaneously. The gray paperback of Eliot's Selected Poems; Peter Paul and Mary singing Bob Dylan's "Blowing in the Wind" at Forest Hills; Simon and Garfunkel's "Sounds of Silence," a Yeats paperback with The Celtic Twilight and a selection of early poems; Judy Collins' versions of Leonard Cohen's song-poems; all these form a vivid and continuous memory through my high school and early college years. This happy juxtaposition was mostly a result of fortuitous historical circumstances. The pop music world of the early sixties suddenly came to be filled with a large number of singers and songwriters who were both literate and popular to a degree not matched by singers of the fifties, nor, I believe, of the seventies. Educated young men like Paul Simon, Dylan and other neo-folk poets, popularizers of the Lomax-Seeger-Guthrie tradition such as Judy Collins, Joan Baez and Peter Paul and Mary, all made the appreciation of song seem a natural concomitant to the study of poetry. Suddenly it became respectable to like the top ten; you had a new choice between opting for an esoteric love of classical music and progressive jazz or concealing your fondness for Danny and the Juniors from your favorite English teacher.

Having personally discovered a new intellectual interest, we naturally sought to elevate it to the academic pantheon, just as the "film freaks" have. We became teachers and instructed our students in "The Poetry of Rock," moved glibly from "Beowulf to Beatles," and integrated even further our two enthusiasms. We were joined by others in the schools who were receptive to the new. The results were manifold: a spate of anthologies and critical discussions of poetry and music, a more careful attending to the auto radio on the way to school, a larger record budget for ourselves and our departments, a number of strained

muscles from transporting record players, and very probably some interesting, imaginative and instructive classes.

Within this movement, however, a number of disputes arose. The department was split between idolaters of the pop poets and critics. Was Dylan a Rimbaud, Cohen an Oscar Wilde, Simon an Ezra Pound? Certainly there were exaggerated claims made for these writers, claims rejected at times by the composers themselves. Paul Simon, for example, denies that he is a poet, saying:

> The lyrics of pop songs are so banal that if you show a spark of intelligence they call you a poet. And if you say you're not a poet then people think you're putting yourself down. But the people who call you a poet are people who never read poetry. Like poetry was something defined by Bob Dylan. They never read, say, Wallace Stevens. That's poetry.[1]

This seems to me very true, though perhaps exaggerated for effect. But then, I believe that most of us need not take the idolatrous position in order to use song gratefully and effectively. There is, I believe, no necessary identity, and indeed no requirement for identity, between the best literature for our particular class and the best literature in the language. We do not have to believe that Johnny Tremain is the greatest of novels because we teach it to our eighth graders, and we do not have to teach Middlemarch to our eighth graders because we believe it is the greatest of novels. I subscribe, and I suspect most of those interested in reading an article with this title do also, to Charles Silberman's observation that:"Since the time of Socrates, at the very least, it has been a truism that a teacher must start with where his students are if he is to take them somewhere else."[2]

And popular music is most certainly where many of them are. Bombarded by journalese, political doublespeak,

sportscasting, advertising and television, our students may well receive their most complex and thought-provoking verbal stimuli from their music. It is with their music therefore, that an effort to sensitize them to the nuances of tone, voice and imagery which they will encounter in "serious poetry" might effectively begin.

This leads to a second point of debate, namely whether the study of pop music is an end in itself or a means to the understanding of traditional literature. For some (remember To Sir With Love?) it is an adequate and appropriate end to teach young people about living in the world they will inhabit, including making them more perceptive about elements of that world, such as the songs they listen to. Others believe they have a responsibility to their discipline, or that nothing can replace the values of traditional literature or that in any case the English teacher is here to teach English first and foremost.

Both positions, obviously, have their merits, and neither is above reproach; but of course the solution to this debate, a solution I think humanities teachers are temperamentally inclined to in most circumstances, is to compromise between the two positions. We can teach the poetry of rock without neglecting the poetry of poetry, and we can move from pop music to profound poetry without leaving the impression that we have ascended from the depths of Tartarus. The minor arts are arts nonetheless, as both aestheticians and cultural historians recognize.

If the teacher does leave the impression that he is using song merely for the sake of the poetry that follows, he is, I believe, forfeiting a major psychological benefit of its use, namely the shared experience of student and teacher. Mutual enjoyment on the part of old and young is surely one of the most fruitful of teaching instruments, as well as a significant educational aim in its own right. And with music, the enjoyment may be provided by either party in the exchange. Students have brought as many int-

eresting songs to my attention as I have to theirs, and have thereby perhaps made the confidence-building discovery that they actually have something to offer their teachers in an intellectual matter. I am furthermore at least sure that what I suggest to them about listening to their songs is something that, if retained, will be used. We all know the odds against our average student picking up a Shakespeare play, a Dickens novel or a Keats ode five years beyond our class. But we are on more solid, if less exalted, intellectual ground when we teach pop music, as when we teach film, letter-writing or newspaper reading. I know my students will continue listening to the radio, buying records and attending concerts; I can therefore have more confidence that they will apply what I have taught them in this area than I can that they will retain and use their knowledge of sonnet form or pastoral convention in their later lives.

But I also hope that, however rarely exercised, their understanding of how to read poetry will be significantly enhanced by the experience of close work with popular music. For one thing, their respect for the techniques of close reading and careful analysis as a prelude to increased enjoyment is much increased by seeing the effect of such methods on material of direct interest to them. Let me illustrate by describing the initial activity of the poetry-music unit.

Having described to the class what we will be doing for the next few weeks, I open by playing the original Beatles version of the song "Let It Be" together with a performance of the same song by Joan Baez. The students are asked to write for several minutes about the song in general and the differences between the two versions. Among the most common responses are observations on the variations in instrumentation (trumpets in Baez's version, organ and electric guitar and similar rock equipment in that of the Beatles), Baez's use of a chorus, variations

in the singer's tones, Baez's changing of "comes" to "sings" and of "there will be an answer" to "there will be no sorrow" in the final stanza. They also discuss the meaning of the words "let it be," the political suggestions of parts of the song, and give a generally adequate paraphrase of its content. I then try to focus the discussion by asking the following questions: "Some people have said the song is about drugs, and specifically about marijuana. What is there in the song which might support this assertion? Which version of the song seems more directed toward this interpretation?" Given this suggestion students point to the alliteration of "Mother Mary" and marijuana, the light in the cloudy night, and the general relaxed mood of the song. There is often disagreement on the final point, some students hearing in Baez's etherial tone and in her verbal changes reason to credit her with the drug suggestion, while most see the Beatles' version as the more drug-oriented. (A caveat should be issued here. Once the idea of drugs has been suggested, it is hard to shake it off. Despite the fact that the other such comparisons I use, of Bobby Freeman's and Bette Midler's versions of "Do You Wanna Dance," and of the Shirelles and Carole King singing "Will You Still Love Me Tomorrow," are not at all drug-oriented, a few students are sure to respond "drugs!" in an almost Pavlovian fashion whenever I ask what a song might be referring to.)

In any event, questions like "Do you really think about all that when you listen to a song/read a poem," which are fairly common before and at the beginning of the sequence, disappear after this discussion. I think the causes for this are twofold. First, they are startled to discover that a teacher would pay that much attention to their music, and I think they are ultimately led through this discovery to a mutuality of respect and a curiosity about the teacher's values which undercuts the adversary relationship behind that question. More important, the all-too-familiar cry that we are destroying

the poem, novel or whatever by analysing it simply will not hold up after this experience. For after dissecting the song they find that it somehow survives, and indeed is just as enjoyable, if not more so, the next time they hear it.

But this essay promised not merely a defense of pop music as an art form, nor an encomium on its psychological effect on student philistinism. How exactly does one use pop songs in a class, specifically one with the aim of moving from song to poetry? In what follows I will concentrate on a detailed description of a single unit, together with briefer comments on other units and uses of such music. It must of course be remembered that this is merely a focussing of one individual's experience, an experience which I am sure can be matched, complemented or outdone by many.

My most frequent use of these materials has been as part of an introductory unit on poetry for mostly college-bound, untracked tenth graders. These students, I find, lack both the tools for close reading and confidence in their ability to perform the operations needed. I suggest that obtaining these tools through the study of popular songs develops both competence and confidence, leading to an improved capacity for dealing with complex poetry.

The example which I wish to give concerns imagery. Many students are very diffident about their ability to comprehend figurative language, and are baffled by questions about the meaning and reference of an image. But popular composers have been satirized and attacked since the days of Tin Pan Alley for repetitious use of the same images, same themes, same rhymes and so forth. This is obviously a limitation of the form, but it may be used to advantage by the English teacher. By taking several songs which use the same image in slightly different ways, one can acclimatize the student to the discussion of imagery in gradual steps. By encountering the unfamiliar

together with familiar elements, the student develops a growing sensitivity to the differing nuances of the pieces, together with a security that he can handle the next example by entering it through its similarity to the last one.

Let us take a concrete exmample. The image of the circle has been a recurring one in both literature and song since the time of Ecclesiastes. The goal of the unit is equipping students to deal with John Donne's "Valediction Forbidding Mourning" and Howard Nemerov's "Angel and Stone," two rather complex poems using the image of the circle to carry much of their theme's weight. I begin by asking the class to suggest associations, connotations and objects which come to their mind when they think of circles. Among the candidates are:

Positive Associations	Negative Associations
perfection	endlessness
order	monotony
neatness	entrapment
regularity	repetitiousness
wholeness	
smoothness	
eternity	

Objects

stars
sun
moon
earth
planets
rings
wheels
nooses
chains

Interestingly, in any class the positive candidates far outnumber the negative, part of a general pattern of optimism which we shall note as we go on. After a fairly thorough discussion of this sort, we listen to Joni Mitchell's "Circle Game," set first in the unit because it seems to speak most immediately to their age and concerns, and sets a good tone for the rest of the unit.

The class is then asked simply to list all the circles in the song: jars, stars, carousels, cartwheels and carwheels. Other words suggesting circularity include "round the seasons," "round and round and round," "circle game," "spin by," "revolving year." Progressing from this catalogue we discuss what the circle primarily represents in the poem, and usually come to a definition like "the passage of time," with the earth's revolution around the sun as the main connecting point of image and referent.

Naturally we go beyond the mechanical discovery of circular elements and imagery in the poem; we are interested after all in imagery as a way into the heart of the poem. Students are quick to note the aural ambiguity of the first line; does she say wonder or wander? This is a good reason, beyond the issues of practicality and legality, for not providing the students with texts of the songs. Intriguing oral puzzles are too easily resolved in print. In any event, students often concentrate more closely when listening without lyrics before them, and they tend to excel adults in their ability to hear the words of these songs, just as we excelled our parents in hearing our songs and my children do me in perceiving the images of kinesthetic Sesame Street cartoons and Pepsi ads.

Students also pursue the significance of the sequence of verbs from "moved" to "skated" to "gone now," "spin by" and "drag your feet." They also hear the slight retardation of the backup singer behind Mitchell on the words

"up and down" in the chorus, which I have suggested to them is intended to imitate the out-of-phase rise and fall of the various merry-go-round animals. We usually finish by discussing whether the ultimate thrust of the song is optimiistic or pessimistic; whether the circle's connotations are primarily positive or negative. Many students point here to the negative suggestions of the chorus, with its words like "captive," "can't return" and "only look." But they almost always take heart from the last stanza's "new dreams, maybe better dreams" and conclude that the poem is basically positive, an optimistic approach which I envy though I cannot fully share, and which I do nothing to disturb.

Appetites whetted, we turn to Jacques Brel's "Carousel" as sung in Jacques Brel Is Alive and Well and Living in Paris. This song is purposely placed second since it is a little less familiar than "Circle Game" both in itself and in its style and concepts. I do find, however, that student taste is moderately open to new musical experiences, as long as they are clearly in some popular form and do not carry with it negative connotations of being "the kind of thing my parents are always listening to." This is fortunate since, as I suggested earlier, the music of 1974 is far less amenable to classroom treatment than was that of 1964 or 1969.

I begin the discussion of "Carousel" by asking whether the circle stands for the same thing here as in "Circle Game." Students regularly respond that it doesn't. The circle here refers not to the long flow of years but to the hectic pace of day-to-day reality. It is just this sort of discrimination which I maintain is developed by dealing with materials which differ significantly, but within a narrow range. Students seem not inclined to assimilate one poem to the next; rather they note with precision the slight differences between each.

The discussion broadens out to consider the other ramifications of the circle image: why the singer shifts from carousels to ferris wheels, how the brass rings, the shells and peas, and perhaps the kewpie-doll faces, add to the concept of the circle, and so forth. Going beyond the circle we analyze the remarkable accelerating technique of the song as a whole, and the significance of the changes made in each stanza, which form yet another example of the small change within a larger continuity. Noting that the song is far more pessimistic than "Circle Game" causes many students to re-evaluate their earlier list of connotations for the circle.

Taking a further step toward the Donne and Nemerov poems we turn to a song which, like the poems, uses the circle in a more abstruse form and is less dominated by the image than the earlier songs. This is Peter Paul and Mary's "Great Mandella."

Before or after hearing the song for the first time, the class will naturally need to seek or be provided with a definition of a mandala. The classroom dictionary can probably solve the problem; the American Heritage defines it as: "In oriental art and religion, any of numerous designs symbolic of the universe." A few visual examples from slides or art books will make clear its connections to the circle theme, while the mandala itself may be approached as an interesting side trip into a form of visual imagery. Students again note that the image is used similarly to "Circle Game" but with again some variation in that the time span of the mandala's circle is as much longer than that of "Circle Game" as "Carousel's" is shorter. With reference to this larger, slower-moving circle one may describe to the students the ancient concept of the Great Year, or tie in references to mills, steamrollers and other ponderous forms of the circle.

Naturally the class will spend less time on the cir-

cle in proportion to the song as a whole than it did in the earlier examples. The dramatic situation, the identity and character of the speakers in the several stanzas, the movement from obtuse rectitude on the part of the father in the first stanza to paradoxic self-condemnation in the last, all receive attention. Again students are quick to notice the change from "you're only losing" to "you've only wasted" your life in the final chorus. Reversing the tendency they showed with "Circle Game," they often base a pessimistic interpretation of the poem on these words.

Finally we turn to the Donne poem and then to the Nemerov. These are assigned reading for the night before they are discussed (usually a class to each). Since they have had no reading while the earlier songs are being discussed, they are quite eager to deal with the poems closely. I am sure that to be properly scientific about my claims I should have a control group which approaches the poems without benefit of the songs, and test the varying perceptions and responses of the two groups. But I suspect that eliminating all irrelevant variables would be impossible in such a situation, and I have never attempted it, nor even, I confess, thought of it until I began to recount my experience. I can only report, therefore, my conviction that the students come to these classes with a confidence and ease of manner which differs markedly from what I had experienced before with them and with other students when approaching difficult material. They are certain that they can handle any new poem which contains the familiar circle, whatever use is being made of it. They are less prone to ask baffled questions indicating puzzlement over large issues of meaning, though of course they will need some assistance with vocabulary and reference, particularly when, as with "Great Mandella," the concepts in the poems relate to a religious tradition.

Moreover, they seem to me not only more confident, but also more adept. Their observations about the meanings of the circles, which differ markedly from their use in any of the songs, are quite perceptive. Having dealt with so many uses for the circle, they are quick to accept new ones and to locate them precisely. A closer, lengthier and more productive discussion of these poems than of others which have not benefitted from such a lead-in is almost invariably the case and, I believe, the result of the preparation.

I usually end the sequence by requesting them to try their own skills at using the circle in a poem or a prose paragraph. Again, I am usually struck by the enthusiasm with which they respond to this task (by which I do not mean that they are all tumbling over each other to get to the assignment, but that the usual groans of "me write a poem?" are markedly absent), and by the products, two of which I would like to share. I think they show that something has caught hold. The first seems to me a very original use of the image and a novel set of circles as well:

"Evening Breakfast"

Dusk falls over the small community
Like a lady cracking an egg
Over a frying pan.
Sizzling slowly, drooping down the
Skyline, the yoke glides
Away from the cloudy-white shell
Until it hits the darkness of the
Uneven pan . . . . . and burns 'till
The blackness of the smoke covers
The sky.

The second is an example of the many songs which are written, and of a particular satirically-oriented political form which has been very common over the past two years.

Called the "Ballad of Watergate," the song had this refrain:

Round is the shape of the building they bugged.
Round is the shape of their fear-driven eyes.
Round is the shape of the tape spinning round.
Round is the shape of the tears Nixon cries.

Many of the efforts are of course less original or skilled than these, but the general level of imagination is high and the efforts at technical complexity, as in the case of the many which have stanzaic form or appear with notes like "to be sung to the tune of," indicate a curiosity and a daring which seems to me most impressive, whatever the objective merits of these (for many) first efforts in demanding forms.

Just as units can be built around the imagery of pop songs, sequences of thematically related materials can be devised. Aside from such obvious topics as love and war, many fine songs can be found which deal with social issues such as old age and discrimination. These can again be used in conjunction with poetry. A parallel unit to the one on circles might consist of Jacques Brel's "Old Folks" (sung by John Denver, or on the show album), John Prine's "Hello in There" (I prefer his original to the better known Bette Midler version, and I think tenth graders do too) and Paul Simon's "Old Friends" together with Stanley Kunitz's "I Dreamed That I Was Old" and Yeats's "Sailing to Byzantium." The limitations on such a unit are simply those of the teacher's experience or curiosity.

A second major quality of popular music which I find equally relevant to the classroom is the presence of voice, tone or persona in the song, as in poetry. We are constantly trying to get students to hear the speaking voice in the poem, to feel the dramatic situation, to comprehend the persona of a given piece ("Prufrock" and Browning

come to mind in dramatic forms, Donne and Frost in first person poems). Popular songs and singers depend very heavily on such devices as the speaking voice, the persona and the gap between statement and tone. The student who buys John Denver's records does so, I believe, largely because he responds to the personality which comes through the songs, and he can tell you pretty clearly just what that personality is like. One way of introducing the subject of persona to the student, therefore, is by playing and discussing several songs by a singer or group with a carefully cultivated personality, such as Harry Chapin, Jim Croce, John Denver, Alice Cooper or the Rolling Stones. Discussions of how consistent traits and preoccupations of such singers are revealed can be a valuable preparation for a unit on, for example, Shakespeare's Sonnets, Keats, Langston Hughes or Sylvia Plath. (In the last case it might be interesting to compare the cult of personality surrounding Plath, and the connections between art and life displayed in her suicide, with the similar role performers like Jimi Hendrix and Janis Joplin have played in pop culture.)

Alternatively, one may take songs and poems which describe the same sort of situation or character and discuss the speaker's tone in each. The love poem is, naturally, an ideal form for the sequence. I have also used a particular variant on the form, the "out-of-love" poem. A recent pop song by Mac Davis with the warning "Baby, Baby Don't Get Hooked on Me" for a title, while aesthetically and ethically nauseating, captures the feel of a whole genre of "I loved you once, but..." poems and songs. Among other examples of the genre we can list such ballads as "Babe, I'm Gonna Leave You," some of Donne's more cynical love poems, Peter Paul and Mary's "That's What You Get For Loving Me," and, on the opposite side of the desertion coin, "Barbara Allen," Shakespeare's

"Farewell, Thou Art Too Dear For My Possessing," Keats's "La Belle Dame Sans Merci" and popular songs too numerous to mention. Even closer are a few poems and songs in the "I have been true to thee" form, exemplified in poetry by Dowson's "Non Sum Qualis Eram Bonae Sub Regno Cynarae" and in music by Leonard Cohen's "Bird on the Wire." In my own opinion, Cohen's song far surpasses Dowson's poem in the convincing quality of its speaker's voice. This song is also a good contrast to the circle sequence since it offers a bewilderment of metaphors drawn from sources as various as one could imagine. It can serve either as a shock next to which the consistency of the circle poems is even more apparent, or as a shift to new ground after the previous sequence has run its course.

The two versions of "Let It Be" discussed earlier may also fit in with the subject of persona and the issue of art and life. Those students who think Joan Baez is talking about drugs are those least acquainted with her work, while Beatles fans always refer to songs like "Lucy in the Sky with Diamonds" in arguing that the Beatles were always talking about drugs and therefore are doing so again in "Let It Be." To what extent do we read such facts into a given poem or song? Does the awareness of Joan Baez's civil rights and antiwar activities make us hear overtones of "We Shall Overcome" in "Let It Be"? And are such interpretations valid inferences? Such questions are, again, quite relevant to the reading of poetry, and can well be approached through pop songs.

There are a great many other uses of popular music in poetry classes which can only be enumerated here. In addition to writing their own songs or poems, each student may be invited to lead a class discussion on a poem which he or she chooses. It is unlikely that many will leap at this offer, due to pure stage fright, and one could hardly accomodate them all if they did. But those

who do may well give you and the class a surprisingly valuable experience, especially as they are often not the usual leaders of class discussion.

Film and song also go together well in many instances. The unit on old age desribed earlier also used the short film "The String Bean," while the circle sequence added Mel Brooks's satiric "The Critic" for comic relief. In addition to watching films, many school systems have found the making of short films illustrative of popular songs to be a very fruitful activity for students.

Nor is this the only interdisciplinary use of song possible. Courses combining English and social history might particularly benefit from the use of popular music, as some history departments have already realized. Further, the international currency of many popular songs suggests the possibility of fruitful collaboration between English teachers and modern language teachers on songs which have been translated from one language to another. Here I think particularly of the translations of Jacques Brel's songs by Eric Blau and Mort Shuman, two of which have already been referred to. And, of course, there are the travesties of Brel's songs made by Rod McKuen and recently popularized by one Terry Jacks. One benefit of such classes may be the weakening of student McKuenism, since I have yet to meet either an adult or a student who did not find Brel's versions astonishingly better than their imitations.

Within the English department itself, one may take a hint from a modern language teacher of my acquaintance who has designed a unit of a French civilization course displaying recent French culture through song. Courses in English literature of the twenties, thirties, sixties, et cetera could surely benefit from an infusion of the songs of those decades, which formed a significant part of many authors' cultural experiences. Courses in wom-

en's studies may especially benefit from the use of popular song in two ways. First, numerous contemporary female writers display the sort of interest in popular music I have just suggested, from Erica Jong's frequent song quotations to Joyce Carol Oates's dedication of one of the stories in "The Wheel of Love" to Bob Dylan. Songs by women writers such as Joni Mitchell and Carole King often are thematically and situationally related to the fiction and poetry of women writers and can effectively be used with the latter. Second, the women's movement in general has had a great deal to say about the image of woman in popular songs, and the reading of some essays on this subject, together with the playing of relevant songs, forms as logical a part of a women's course as, say "Women and Advertising" or "Women in Films." Along similar lines, I will be teaching a thematic unit on love to eleventh graders this winter, and plan to invite them to bring in some current songs on love and talk about what these songs have to say about the nature and place of romance in contemporary society.

I still feel that I have only scratched the surface of either the rationale or the possibilities for using popular music in the classroom, but I hope I have touched on at least some topic which will appeal to tastes from the conservative to the radical. There is an embarassment of riches here waiting to be tapped by any teacher with an imagination and a phonograph.

NOTES

[1]Quoted in The Modern Poets, ed. John Malcolm Brinnin and Bill Read (McGraw-Hill, New York 1970) p. x.

[2]Quoted in Beowulf to Beatles, ed. David Pichaske (Free Press, New York 1972) p, xiv.

DISCOGRAPHY

(Songs discussed in the text)

"Barbara Allen." Available on numerous traditional records, and also in a fine (and essentially conservative) version on Art Garfunkel's Angel Clare (Columbia).

"Bird on the Wire." Judy Collins, Who Knows Where the Time Goes (Elektra).

"Blowing in the Wind." Peter Paul and Mary, In the Wind or Ten Years Together (Warrer Brothers).

"Carousel." Jacques Brel is Alive and Well and Living in Paris (Columbia). For Brel himself, see especially If You Go Away (Philips). McKuen sings Brel on Seasons in the Sun (Warner Bros.).

"Circle Game." Joni Mitchell, Ladies of the Canyon (Warner Bros.).

"Do You Wanna Dance?" Bette Midler, The Divine Miss M (Atlantic).

"Great Mandella." Peter Paul and Mary, Album 1700 (Warner Bros.).

"Hello In There." John Prine, John Prine (Atlantic); Bette Midler, The Divine Miss M (Atlantic).

"Let It Be." Joan Baez, Blessed Are (Vanguard); Beatles, Let It Be (Apple).

"Lucy in the Sky with Diamonds." Beatles, Sergeant Pepper's Lonely Heart's Club Band (Capitol).

"Old Folks." John Denver, Whose Garden Was This? (RCA); Jacques Brel, etc. (Columbia).

"Old Friends." Simon and Garfunkel, Bookends (Columbia).

"Sounds of Silence." Simon and Garfunkel, Greatest Hits,

"That's What You Get for Loving Me." Peter Paul and Mary, A Song Will Rise (Warner Bros.).

"Will You Still Love Me Tomorrow?" Carole King, Tapestry (Ode).